

# The Stormer

MUSIC AND CULTURE OF BRITAIN FOLK

NUMBER 13 / December 2012



**Interviews with: Strydwoolf, Gladius,  
Egida Aurea, Muerte y Calaveras;  
Report on: JSD Memorial in UK,  
Italian NSFC Contest,  
Ritorno a Camelot 2011.**

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**Our congratulations to Max and Nicy  
for the birth of little Norbyn.**



Sie des Wohlstandes, Ihnen im Reich  
Ihre Freiheit und Sicherheit zu sein und zu sein

The opinions expressed in this paper are those of the author and do not necessarily represent the official publication of the U.S. Army.

# Alvete y Callabneras

SALUTE COMRADE! PLEASE, SOME WORDS TO INTRODUCE US MUERTE Y CALAVERAS AND HIS MEMBERS.

Hello to all the italians brothers. Is a pleasure collaborate with this zine. I am Alf, from Buenos Aires - Argentina, and have 30 years. We start to play with the band in the final days of 2006, and we make the band for express our fury for this reality and feelings to our ideology. Our current formation is: Eleka guitar and vocals, Pato on bass, and me on the drums.



### WHY THE NAME MUERTE Y CALAVERAS?

The name comes from an old crew of young's skins from Bs As., Muerte (Death) & Calaveras (Skulls), and represents the love to our ideal, our convictions, our lifestyle, nights on the streets, surviving in this system that every day trying to silence us. We love the death, and thus face all adversity, always fighting.

COULD YOU PRESENT ALL YOUR RELEASES? WHAT WAS THE REACTION OF THE MOVEMENT TO YOUR ALBUM?

At the moment we have a demo call "Contra el nuevo orden mundial" (2007), and two CD's, "Noches de furia" (2008), and our new CD coming soon by a german label, "Con nosotros marcha la muerte" (2012).

Recently we share on internet a split cd with the old local band Accion Radical. That cd is take to a live show on the ISD Memorial Argentina 2012.

Our first album had a very good impact in places never thought we would reach our music. Comrades from Germany, Spain, Greece, Hungary, Italy, USA, New Zealand, Australia, Sweden, and also from southamerica wrote to congratulate for our work.

**WHAT INSPIRE YOU WIEN WRITE THE LYRICS?**

Our songs are inspired by everyday life, feelings of struggle, comradeship, the cult of death, the street, social problems, great men who made history trying to change reality, and also our eternal enemies.

We do not need to sing about things that everyone knows. We seek to leave a message for the true soldiers of the street, the real warriors.



### ...AND MUSICALLY?

We listen music all time, all the day. Of course we hear rac, oi, hatecore and all the music of the movement. But also listen other styles like old rock of the 80's, punk rock, metal, hard rock, etc. So the sound of the band comes to a fusion between all these styles. We call to our sound "Hard Rac".

### COULD YOU SAY MORE ABOUT THE ARGENTINA MOVEMENT? HOW ARE THE CONTACTS IN ARGENTINA BETWEEN THE BANDS AND WITH THE OTHER COMRADES?

As in all other countries, the scene suffers divisions, problems between people. Our country always had a scene of bands nurtured, always growing. We maintain contact with most of the active bands and organizations working in one way or another. We have very good relationship with bands like Accion Radical, Boregasso, Eleccion Correcta, Battaglione, Ulfethnar, Campo de mayo, Lider 1, Aesir, Puño de Hierro, Uriburu and others more.

### ...AND WITH THE REST OF SCENE IN SOUTH AMERICA?

In the last years we accomplished what we came forward long ago. Join the scene on our continent and work together. In this way we organize concerts with bands from Chile (Old Skulls & Strike), Brasil (Hamster & Zuzir) and Uruguay (Imponiendo el orden & Escuadron 88). We are preparing a cd compilation with all these bands, under the name of Imperio Sur America Vol.2.

### HOW MUCH IS STRONG THE REPRESSION IN ARGENTINA? DO YOU HAVE ANY SPECIAL TROUBLE WITH ZOG DUE OF YOUR VIEW?

Here the repression is very big, because we have the anti discrimination law, and the jewish community is very strong in our country. Therefore we must take our precautions before doing anything. At the moment they not can with us habahala.

### TELL US ABOUT YOUR CONCERTS. IS THERE POSSIBILITY THAT YOU'LL PLAY OUTSIDE OF ARGENTINA?

This year we could do something that so far no southamerican band had done, playing in three different countries in one

year. Brasil (April), Chile (May) and Uruguay (October). This is was part of the Calaveras Tour 2012. And we are proud of that.

### WHAT IS YOUR OPINION OF NS BLACK METAL? DO YOU LIKE MARTIAL NEOFOLK?

Many comrades hear that music, personally we are not consumers of that style. But not dislike. Luckily our scene has a variety of styles to suit all tastes.

### WHAT DO YOU KNOW OF ITALY? ARE YOU IN TOUCH WITH ITALIAN COMRADES?

Undoubtedly we remember the World Cup 90's hype and also the golden days of the fascism. We



have contact with comrades of VFS, HSN, a few bands, and distros.

### ARE YOU INTEREST IN FOOTBALL? WHICH ARE YOUR TEAM? AND YOUR FAVE ITALIAN TEAM?

All the members of the band are fans of the glorius Boca Jrs., the best team in America!!! hehehe But we are not going to stadiums, much scum in them.

From Italy we are fans of Lazio, great team, and the best ultras in the world. We hope one day I can attend some Italian football match.

### DO YOU HAVE ANY CONTACTS WITH LABELS FOR YOUR NEXT CD? WHAT WILL BE THE NET STEP OF THE BAND?

Now we are waiting for the output of the second CD, working in our third album, and looking for a label for support them. And planning a tour of the European continent the next year.

### THANK FOR INTERVIEW, LAST MESSAGE...

We wanna give the thanks to our comrade Gio, for this space where we can make known our band. We hope soon to give a concert in Italy for all comrades who like our music. Long life to the calaveras!!!

## Ritterkreuz



The new magazine dealing with the military history of the Waffen SS, reserved to the members of the historical studies society 'Ritterkreuz'.

Biographies of the main protagonists, battles, campaigns, decorations and uniforms. Only by subscription and in bookstores, in italian language.

The publication is distributed free of charge to the members of the society 'Ritterkreuz', without any lucrative aim and with the only objective to pursue the historical research about the Second World War and in particular about the Axis Armed Forces (Germany, Italy and Japan) and its Allied Nations (Rumania, Slovakia, Hungary, Bulgaria, Kroatia and Finland). To obtain the membership into the society "Ritterkreuz" and to receive the magazine (in PDF format via email), it's sufficient just to release a

contribution for the current year (minimum 10,00 euros). However, to receive the printed copy of the magazine (52 illustrated pages, 4 pages in colour), on 2 monthly basis, a minimum contribution of 50,00 (fourty) Euro is requested (European foreign countries included), in order to cover the printing and shipping (only via prioritary mail) costs. For info send an email to: [maxaficro@libero.it](mailto:maxaficro@libero.it) or visite the site: [www.maxaficro.it](http://www.maxaficro.it).

# Ian Stuart Memorial

## 21./22.09.2012 - England

For another time we went to England to visit another ISD Memorial gig and once again we chose a caravan for the journey, which is always good at the concert itself but also a long distance to go. On Friday, the traditional ballad evening took place and as always Stevie began to play. I'm sorry for him but it seems to me always the same - he plays and no one cares. So he played some own songs and some covers (mostly Skewdriver) and it ended.



Next on stage were the frenchman from Frakass and they play ballads their own way haha. The angry voice of the singer is anything but boring :-). The first two songs were not so good (depending on the language articulation), but after that I did like their french songs again and another cover of Brutal Attack was in their set too. There were few people now who were interested in them, a lot compared to Stevie before.

Now John of Nemesis + an additional supporting Guitarman started to play and I really enjoyed their set. The voice was brilliant and own songs like „Pride and purity“ or „Battle Standard“ were followed by some covers like „Memories“ from Skullhead e.g. Good gig!

Last band for Friday were two members of german band Sleipnir, which played their german lyric songs and without the Germans before the stage I'm sure there wouldn't be much attention from the crowd. But I guess the reason is the language and not their quality.

A good close for the Friday!

After losing against the guys from Netherland in the tug of war contest all eyes went to the music event on that Saturday. The rain from Friday was blown away and it was a fine weather for late September in England.

Come to 11 O'Clock the ca. 500 people did welcome the Gentleman Thugs from Britain as the starter for that day. All band members are playing in other bands too but they do need continuous rehearsals I guess, the sound wasn't such fine. They did cover some really good songs like „European Skinhead Army“ of No Remorse and the German-British-Friendship, but it was just the beginning and the people had to awake.

After the „success“ on Friday Stevie did take his guitar again and entered the stage. What can I tell you ... exactly the same like Friday. Fin!

**March or Die** were next and they really did improve themselves since the last time I've seen them 2 years ago. Good sound, some catchy songs, some remakes of old classics like „ACAB“ of the 4 Skins (in their words presented as RAC), a good gig of them. Once again **Section 88** were part of the ISD and even their singer Mick doesn't drink Alcohol no more, they still are worth to visit their gig haha. They did play their known set of own songs like „Asylum seeker“, „Nonce“, „Ain't no black“ - not bad.

After the good show on Friday I was happy to see that Nemesis from Scotland were next to play their songs as a band in a rock



style - good too. I think that especially the singer's voice and the passion in it makes the difference to other bands. Excellent!

One of the highlights for me were the **Legion of St. George** - I've seen them so often and they were always great. And so they do that day with songs like „In the footsteps of heroes“, „Endangered species“ and „White preservation Society“ at last. As always a top act of the day. The audience was ready to dance and singalong now and that was good for the next band - british **Whitelaw**. They did play songs from all their CDs, from older ones like „Take the salute“ til „Kick the reds in“ and „Pack and go“ from their latest album.

Also the minute of silence for Ian Stuart again was done while their gig. Never forget the tragedy that still is the reason for this yearly concert!!

Very good gig of them and a great atmosphere inside the tent.

Hard to hold for welsh **Blackout** but they did show that they can! „Before it gets too late“ or „Viking“ of their own set and songs like „Hail victory“ (Skrewdriver) or „R.I.P. (Squadron) were brilliant and hold the atmosphere quite high. Maybe the last two bands I mentioned were the highlight of today for many people.

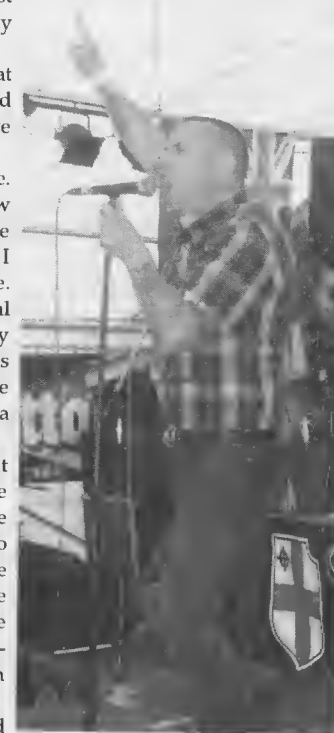
Now it was time for the first international band on that Saturday - **Ravenous** from Australia. They have the same band members like **Deaths Head** which is good for the expensive flight tickets haha.

„Blind faith“ were their first song and maybe their best one. They had to face the problem that many people don't know their matured CD and after 2,3 bands in a row some people needed a break I guess. I enjoyed them too, especially because I guess that I won't get the chance to see them again in Europe. Now it was time for the oldest band around - **Ken & Brutal Attack** and after the start with „Embers of yesterday“ they played their set of Rock and Roll songs like „The blood is strong“, „It's alright“ and many more. The good atmosphere came back for a last time and as always **Brutal Attack** did a solid job.

**Deaths Head** were next and singer Jesse felt from the start that it won't be possible with their kind of Metal to reach the people like the bands before. After some own songs like „Onslaught“, „The Reaper“ and „Svastika“ they dropped to some cover songs like „I don't like you“ (Skrewdriver), „I hate Commie scum“ (Fortress), „88 Rock'n' Roll Band“ and some others. A bit of party feeling came back, but honestly not like before. I think that **Deaths Head** weren't so happy about that - but a honest question of mine: is there more action on a gig in Australia?

I personally missed some tracks like „Ghosts of Dresden“ and „Feast of the Jackals“ but totally I enjoyed their gig very much. It sounded like on their CDs! Like **Sleipnir** on Friday the German band of that day, the **White Rebel Boys**, had the bad luck to play at last and most of the people had finished the day or were close to this.

Once again that was not because of the bands quality, but this is the consequence after a long day and 9 continuously hours of music. I still carried on and viewed their mix of own songs like „Bekennnis“, „White Rebel Boys“ or „It's a hanging matter“ and „stolen“ ones like „We're ready“ (Mistreat), „I'm free“ (**Brutal Attack**) or „Heroes“ (**Race War**). A perfect closing time for me :-). To have the final words: it was once again a really really good Memorial concert and 90% of the bands were brilliant. Definately one of the highlights each year! Regards to friends and comrades I've met.



MitroViolence

# StrydWolf

**SALUTE COMRADE! HOW LONG DO YOU EXIST AS A BAND? PLEASE, INTRODUCE STRYDWOLF TO READERS.**

Salute and thank you for this interview! StrydWolf started out in 2007, as a martial-industrial project. The first releases where Demo's. Military pop and neofolk influences can be heard On the following albums released by SkullLine. The latest album "Aus alter Zeit" is mainly focusing on powerful romantic neofolk.

**WHY DID THE BAND CHOOSE THE NAME STRYDWOLF?**

StrydWolf is the Dutch name for "Hildolf" in the Poem of Hárbard, The Lay of Hárbard, Hárbard's Song in the Edda:

"Hildolf is he | who bade me have it,  
A hero wise; | his home is at Rathsey's sound.  
He bade me no robbers to steer, | nor stealers of steeds,  
But worthy men, | and those whom well I know.  
Say now thy name, | if over the sound thou wilt fare."

StrydWolf ("Hildolf", "slaughtering wolf"): not elsewhere mentioned in the Edda. Likewise not mentioned elsewhere.

**YOUR NEW CD "AUS ALTER ZEIT" IN MY OPINION IS REALLY A GREAT ALBUM! ARE YOU SATISFIED OF FINAL RESULT? HOW IS THE RESPONSE OF THE SCENE? HOW HAS IT SOLD?**

Thank you! I am pretty satisfied with the final result i must say, the response of the listeners is really nice. There are still a couple of copies left at SkullLine and you can still order them at other web stores as well, so they are not completely sold out yet.

**HOW DID THE COLLABORATION WITH THE VARIOUS ARTISTS THAT PLAYED ON "AUS ALTER ZEIT" COME ABOUT?**

With some of the artist, i have worked before in the past and we kept in contact via social media and email, and many of these collaborations started out in a natural and spontaneous way. The band Hou en Trou is a band which i am recording at the moment and i thought it would be nice to have them on the album as well. I am really fond of the tracks together with Falkenstein and Gnomonglast, these musicians have inspired me a lot in my own work and they have a certain standard of quality which makes them great persons to work with!

**PLEASE GIVE US SHORT COMMENTS ON YOUR PAST ALBUMS ONE BY ONE. WHICH IS YOUR FAVOURITE AND WHY?**

The Demo's "Weltstorm" and "Symposion" (2007 / 2008) started out with a lot of sampling, and though the quality is not great i still like the production of it. In this period of time, i met SkullLine on myspace and they were willing to sell my demos.



The Demo "Heitelân" ("Fatherland", 2009) was the first SkullLine release and was a compilation of tracks from "Symposion" and "Ljocht!" with instrumental "folk" tracks. At this time the influence of neofolk was already setting in.

"Ljocht!" ("Light!", 2009) is the first official Album i released under my own label "Heitelân Records". The tracks are mostly composed of midi sequences, and no samples are used anymore. At this time, i didn't play guitar and the first lyrics were used on the track "August 1914". At this point my music was more influenced by neofolk and military pop.

"Dunkle Wälder" ("Dark Forests", 2011). After a year of silence, this album came out with tracks composed with guitar and vocals (Willem W), drums (Hans R.), percussion (Dave G.) and accordion (Robert H.) At this point, we formed a band and started out practicing. The album itself was inspired by poetry of the romantic period from 1800 onwards. The collaboration with Art Abscon went really nice, and of course, there's the poetry of Uwe Lammla, who is a modern Poet, but his poetry fits beautiful. The title and song "Dunkle Wälder" is based on his poetry.

"Aus Alter Zeit" ("From older Times", 2012). This album is the sequel to "Dunkle Wälder" and was recorded with the same musicians, plus the additional artists we mentioned before of course! It is difficult to say which is my favorite, "Dunkle Wälder" and "Aus alter Zeit" do have my preference, and if i have to choose, i shall say "Aus alter Zeit". The recording and production is slightly better and the compositions are more in tuned to each other plus the tracks with the guest artists, makes it my favorite own production.

**HOW MANY GIGS HAVE YOU DONE AND WITH WHO?**

I haven't done a lot of gigs with StrydWolf. Once in Weesp (Holland), this past summer i performed in Augsburg (Germany) and in 2013 i will play in Italy at the Villa Festival (Villa Aganoor, Pompili). I will also be playing there with my other band "Osewoudt". Since we started out "Osewoudt" (With the same people), i am not planning to play a lot with StrydWolf and concentrate more on Osewoudt for performances. This month we will be playing with Osewoudt in Leipzig Saturday 27th October, and in Antwerp Sunday 28th October with Sonne Hagal, Vulgart and Fire + Ice.

**HOW WOULD YOU DESCRIBE YOUR STYLE?**

Folk / Neofolk / Post postmodern

**WHAT IS YOUR FAVOURITE SONG YOU HAVE EVER WRITTEN AND WHY?**

That's a difficult one.. I think at this moment i say "Van uit een nieuwe Wereld" from the album "Aus alter Zeit". The original lyrics are from the Dutch poet Herman Gorter and it tells the story of a new world in which a man and woman emerge in their purest form. They wear no jewelry, have no servility to anyone but themselves, have no delusions.

I like it, because of the meaning of the poetry and it's the first song in Dutch i released as well. Musically, the female backing vocals (Zomerbries) are fitting in really well with the drums (Hans R.) and accordion (Willem W).

For the variation it's nice to have some female vocals once in a while on some songs. The same goes for the track "Weisse Wolken", but if i have to choose, i'll say "Vanuit een nieuwe Wereld".

**WHAT IS, FOR YOU, THE REASON TO THIS RETURN TO OWN CULTURAL AND ETHNIC ROOTS?**

When i was at the age of 14 i started to discover how to make music on a computer. After a few years of practicing, i started to operate for a local rap-group as a so called "beat-creator". My next step was making break beats and jungle, which eventually led me to more experimental music like sound scapes, field recordings, sampling, midi and noise / sonology.

At some point, i had enough of all i was making. I took a break of creating any music and



thought about what i really wanted to do. Something "new", something i didn't explore yet and still was me. My interest in my own cultural background grew and i noticed i developed a strong aversion against modern day (c)rap/pop and the commerce of the music industry which major labels are repetitively force-feeding us through radio, television and other media. As reaction to this i started to make the first demo "Weltstorm", which was rather created as a protest, not only against the music industry, but also to express a new kind of mentality to include music in the fight for a new ethic.

**YOUR MUSIC WAS RELEASED BY GERMAN LABEL "SKULLLINE". HOW DID YOU GET THE DEAL WITH THEM? ARE YOU SATISFIED OF THEIR JOB?**

We met in 2007. When i uploaded my first tracks on Myspace, i noticed SkullLine and i liked what they were bringing out, so i asked them if they wanted to sell my demos. The first SkullLine releases ("Heitelân" and later the split with Shattered Hand "Winter Ruins") were also released as Demo Cdr, but i liked the good quality prints and pressings of SkullLine a lot and their releases always look professional. First i wanted to produce "Ljocht!" on Heitelân Records, but the second official released CD "Dunkle Wälder" was a split release between Heitelân Records and SkullLine. The third CD "Aus Alter Zeit" was completely released by SkullLine. SkullLine is a really nice label (especially for starting bands), i have good contact with them, they are hard working people, and the deal i got with them was pretty good!

**DO YOU LIKE TO READ BOOKS? CAN YOU RECOMMEND 3 BOOKS THAT MUST BE READ?**

- "Worlds in Collision", written by Immanuel Velikovsky (1950)
- "Fingerprints of the Gods", written by Graham Hancock (1995)
- "The Lost Book of Enki", written by Zecharia Sitchin (2001)

**WHICH KIND OF MUSIC DO YOU NORMALLY LISTEN TO? DO YOU LIKE RAC MUSIC? TELL US YOUR FAVE BANDS.**

Often, i listen to Martial Industrial / Neofolk / Folk / Dark Ambient / and some EBM.

My fave bands are:

Death in June, Boyd Rice, Rome, Falkenstein, Of the Wand and the Moon, King Dude, Triarii, Karjalan Sissit, Jäger 90, Von Thronstahl, Darkwood, Forseti, Sonne Hagal and many more!

Unfortunately, i have never really listened to RAC music i must say.



**DO YOU KNOW ITALIAN BANDS/COMRADES? WHAT DO YOU THINK OF ITALY?**

Fortuitously, this summer i met the Italian bands L'effet C'est Moi and Der Feuerkreiner on the "SunSet Festival" near Augsburg where had a little jam at SkullLine as well! That was really nice, and it was great to meet the members of these bands. I certainly hope to see them again in the future! I think Italy is a great country with a marvelous history and legendary heritage. With this great past, it has brought us many standards as we still have today and we should be grateful for

that! The tremendous treasure of Italian Art should also be mentioned of course, but i think there's too many to mention here...

**HOW IS YOUR RELATIONSHIP WITH OTHER MARTIAL / NEO FOLK BANDS ? CAN YOU RECOMMEND SOME INTERESTING BANDS FROM YOUR LAND?**

- Hou en Trou: Neofolk / Military pop
- Tiefe Sehnsucht: Dark ambient / Martial industrial
- Striider: Dark ambient / Martial industrial
- Osewoudt: Neofolk
- Das Brandopfer: Martial industrial

**HOW IMPORTANT ARE LYRICS TO YOU? COULD YOU TELL MORE ABOUT IT?**

They are very important to me. It is also important that the lyrics will fit the music / feeling or vice versa. I often use lyrics and poetry of the romantic period from 1800 onwards. There are so much great and timeless lyrics written, which I would like to revive. I also like the combination of art, philosophy, and science used in German romantic poetry.

**THE WORLD IS UNDER THE CONTROL OF FINANCE. GLOBALIZATION IS TRYING TO DESTROY OUR MILLENNARY TRADITION. WHAT CAN BE THE SOLUTION FOR THIS DECLINE?**

It is the deconstruction that is central here. Pluto is the ruling planet of this winter seasonal cycle and it's the same thing alchemically and psychologically. Pluto rules as the underworld cycle. We all go through this cycle. It is often called "The dark night of the soul". We have to go through this phase; we are not going to escape it.

**LATELY THERE ARE SO MANY BANDS THAT PLAY MARTIAL OR NEO FOLK, BUT OFTEN THEY SOUND REALLY BORING AND NOT ORIGINAL...WHAT'S YOUR OPINION ON TODAY'S NEO FOLK/MARTIAL SCENE?**

It is a pretty small scene, so when there are new releases or new groups, I am always interested to listen to them. Some bands may be boring and unoriginal but that is taste. The same thing could be said about my music I suppose.

**IS THERE ANY MERCHANDISE AVAILABLE THROUGH YOUR ADDRESS?**

In the past, i had merchandise available through my own address, but i was turning more into a mail-order instead of creating music, so I stepped off of that. All is available through [www.SkullLine.de](http://www.SkullLine.de) and I am very happy I don't have to go to the post-office every day anymore! I understand that it is always nice to get a package from the artist himself and the personal contact you have with your fans is great, but I use Facebook nowadays for personal contact.

**DO YOU ALREADY WORK ON THE NEW MATERIAL? IN WHAT DIRECTION DO YOU WANT TO DEVELOP YOUR MUSIC?**

Yes, I am always working on new tracks. I think I will turn more into Dutch Lyrics. It is also a surprise to me in what direction exactly my music is going to move, but it will be in the realm of (neo)folk of course.

**THANK YOU FOR INTERVIEW, ANY COMMENT?**

Thank you very much for your interest, and I would like to thank the Italian fans for all their support!! Hopefully we can meet somewhere in the future! Greetings, Willem



# RITORNO A CAMELOT

2-3-4 September 2011

Last 2th, 3th, and 4th September 2011 took place the festival 'Ritorno a Camelot', organized by the Cultural Association Veneto Fronte Skinheads. Like 5 years ago the event took place in the town of Revine Lago, located at the northwest of Italy, at the north of Treviso and Venice, and placed in a pre-alpine valley next to two lakes.



On the occasion of this festival our group of Spanish comrades decided to travel to Italy, and we took some vacations days to visit various cities during 7 days as well as the offices of several Italian political organizations, combining music, tourism, culture, gastronomy and comradeship.

We arrive to the village of the festival at about 4 pm, using the memories of two of us to recognize the landscapes we passed by and the villages as reference to find the campsite, as they attended 5 years ago to the 2006 edition.

Just before arriving to the place of the festival the police stopped us, but they only asked for our personal ID, without registering anything. All this was the result of some left-wing council and associations of the same sign that had protested for the festival, something that some days before the event lead the reporters to the village to interview the inhabitants, which said that this festival had already been done before in that village and that they did not mind because there has never been any problem. The anti-fascists protest was limited to mailshot some leaflets in the area, collecting a whopping amount of 50 volunteers throughout the entire province for such activity. There were rumors about a possible counter-demonstration in the park next to the campsite, but after seeing his rallying power they did nothing. We must highlight that the neighbors were not unhappy with the festival, specially the shopkeepers, because at that time of year there are not many tourists there, and some of them like the owner of the cafe-restaurant where we had breakfast, that we meet inside in the access to the festival on Saturday night, told us that they were happy to have so much work and that all the hype was something provoked by the media and leftists. We could say that the police was there just for image to calm the leftist politicians, there was also a helicopter going around, but the police had friendly manners, the same as in Spain...

All the deployment included 80 people in shifts, and the mayor wanted to have everything shielded to prevent 'we do



not know what' potential problems, and in the province were mobilized members of the National Police, Carabinieri, Guardia di Finanza, firefighters, bomb disposal expert, Digos (SWAT) mobile unit and highway police, and the helicopter previously mentioned, a complete waste of money.

Just as a matter of interest, a day after the festival the vice-Major of Treviso, Giancarlo Gentilini, made the following statements summarized in the headline: "Better the skins that the anti-globalization." Specifically he said: "I have known these people (VFS) and I must admit that I prefer them from the anti-globalization. They assured me that they would respect the city and they have done so, they have not caused any disturbance. A very different behavior was that of the anti globalization and Social Centers (squats) when they have been around here, they have made real acts of vandalism. Those have behaved themselves as criminals"

While we were placing the tents began to sparkle so we had to hurry to avoid getting wet. After assembling the tents came to visit us Michi the Faustrecht guitarist, who had saw our Spanish flags and as he speaks some Spanish and loves Spain he came up to greet us. During the festival we talked several times with him and his wife, the Saturday dawn we even shared beers, pacharan and "Spanish salami" until the wee hours, a great guy.



People kept coming to the campsite and the organizers had to direct and organize the people to find the best location for all, and the whole area for the tents was full, there were even some people who camped between the areas of the wood bungalows.

As reference, in the previous edition we arrived around 8 pm and there were still

free places, but this time it was nearly all occupied by that time. There were people from all over Europe, the most numerous after the Italians were the Germans. There would be about 60 Spanish, and there were Czechs, Hungarians, Swiss, Austrians, Slovenians, Polish, English, Serbs, Slovaks, Finns, Bulgarians, some Russian with T-shirts of "Hard bass suck ass", a Canadian resident in Rome, and a couple of Frenchs (there were few French because they told us that the Saturday in France was a gig of 9th Panzer Symphony, that was returning to the sceneries 10 years after his last concert). Altogether on Saturday night there would be about 2.000 persons in all the areas.

About 5 pm the VFS leaders gave a press conference to inaugurate the event, which also commemorated the 25 years of existence of the VFS.

After greeting other Spanish comrades that were present, and some friends from Germany that we saw, we went inside the premises, which access was better established than in the previous edition, although on this occasion they did not pass the metal detectors every time you entered.

Upon entering there was a photo exhibition of the 25 years of the VFS, with photos of concerts, demonstrations, travels, gigs, conferences, etc.. There were also photos of the 2006 edition of Ritorno a Camelot in which we recognized some old acquaintances, and there were also panels to write messages that were eventually filled.

In front of this exhibition there was a small tattoo tent, where the two tattooists worked throughout all the weekend as there was more than one person among those present that decided to get tattooed. Then there was a tent with different stalls, like the one of the group Volkstaat with information panels on the Boer People and the project of creation of a White Identitarian State in South Africa.

This place was very popular, and the person in charge had the patience enough to explain their problems



and initiatives to everybody that approached to ask. They also had for sale several objects and photographs, and collected funds to help the woman of "Cliffie" a Boer "prisoner of war" getting a total of 210 €. In that tent where also stalls from "Militant Community RAIDO"; the "Solidarity Community Popoli", a NGO linked to Casa Pound that has initiatives to help the Karen people, and people in the Tibetans, Nigeria, and that is going start to help the white population of Pretoria; Badabing the peculiar Roman shop; Literary Circle Ritter selling books of great "cursed" authors condemned to the democratic ostracized because of their status of fascist or antisystem (Brasillach, Hamsun, Celine, Mishima, and so on); organizations in defense of Serbia against Islamic narcoterrorism; Cervantes Project of Catania; Radio



Bandiera Nera; Associazione Miles 2.11 of Bergamo etc ...

The big top located in the upper part was reserved for dining and conferences. Note that even they had a portable 'brick oven' for cooking pizzas, although the queues for food were long at peak times. This year there was no "gnocchi" in the menu, and to avoid that queues in our van had a small supply of fuet, bologna, tuna and corn, which are always helpful.

Behind the big top of the concert was the "baby area", or what is the same, the children's area, where there was a bouncy castle and some tables with games for children who came with his parents. At the entrance of it there was a sign

indicating that that was not a nursery where leave the children and ignore them, and that always must be one of the parents taking responsibility for children, while two girls were always organizing games and monitoring the area, a remarkable initiative to allow a whole family staying a weekend together at the festival, which had about 15 kids or so.

In the big tent of the concerts were the stalls of textile materials and CDs and DVDs, among others were the Germans of PC Records and the Czechs of Hatecore Shop, VFS, Legittima Offesa, Hammer Skins Italy, Skins 4 Skins, Rupe Tarpea Produzioni, or Tuono Records the last ones sponsored the ashtrays of the event.

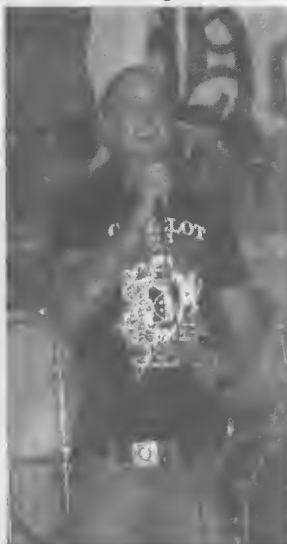
Behind the stage there were banners of different sections of the VFS: Como, Verona, etc. and on the sides of the big top banners of the other groups present like White Boys Prague, Casa d'Italia Colleverde, Chemnitz, Skins Parma, Skins 4 Skins, Militia, Hammerskins Italia, Legittima Offesa, Rocker's Klan Italia... our banner with 'Vallecas' motto in a flag of Spain that was next to one of the main entrances was very eye-catching

Around 7 pm began playing the first group, Testudo from southern Italy with a style of fast Oi! but there was not much public as there were still people settling or that had not arrived yet. On average, groups had 40-45 minutes to perform, and some of the major bands had 1 hour, which meant that sometimes the audience was left wanting more, but being so many bands they had to follow the established schedule and respect the time allotted for not finishing at the wee hours of the morning.

Then came the NS hardcore band Still Burnin' Youth, that is from the Genoa area but aesthetically seemed a U.S. band, who had very powerful live set.

Following acted the band Nativi from the Milan area, with some veteran members as they have played in other groups, and a style of Oi! and rock'n'roll with southern touches, a sign of that was the Confederate flag placed on the battery.

After they performed the Hungarians Fehér Torvény, who we saw in the Sons of Europe 2009 festival, but



this time I do not know if it was for the sound or because they may have hardened his hardcore style but we did not like as much their play, as the sound was not very clean.

They were relieved on stage by other Italians, Strappo, a local band from the Treviso area, that which we saw in Madrid years ago when they were starting, an in the Ritorno a Camelot 2006. They played songs of their two CDs, the most prominent 'controllo Globale', 'senza futuro' or 'R-evolution'.

The next band was the Czechs 'Conflict', of those we only saw the beginning of their performance and then we went to dinner because we had to take forces for the rest of the night.

Next came one of the most expected bands of that night, Hobbit, whose version of "El Imperio Contrattacca" (The Empire Strikes Back) of the Spanish band "Los Nikis" was echoed by the Spanish present there, highlighting our presence, not a very difficult thing indeed: o)

As last band of the night acted a veteran band, Mistreat from Finland, with his classic skinhead



Rock'n'Roll style represented in songs like "Faith and Fury", "Fuck the Drugs", "Hang the scum", "Junkie" o' What you gonna do'. As a curiosity on Monday at noon we were near the train station of Venice and we meet a couple of Mistreat band members and people from his crew, about 15 or more that had come from Finnish lands, we had a few beers and talked for a while with these stylish skinheads that were whiling away the time before heading to the airport to return home.

After finishing the Friday concerts, we hurried a few beers and went to sleep, which was not very easy as there was in the distance a large group of people of indefinite nationality, Central or East Europe, making scandal almost until dawn.

The next morning after breakfast we went to the local supermarket for supplies, where we were greeted kindly by the same policemen of the previous day. When we returned, due to the warm weather (just over 30 °) we ruled out going to the pool and went to freshen in the lake, and there we were a couple of hours, some swimming and others in the lake bank, talking with comrades of Toledo, Valladolid and Madrid, along with other European comrades who were also on the lake cooling. This year they did not make a "commemorative wreath march" as 5 years ago.

The conference scheduled for 10:00 was delayed until 12:00. It was a debate whose title was "Idea and community. Between the street and the web", moderated by Maurizio Boccacci, of Militia, who was already in the first Ritorno a Camelot, and the presence of numerous organizations, including: Solidarity Community Popoli, Raido, Cervantes Project, Alternativa Antagonista from Verona, Literary Circle Ritter, Lorient, Edizioni Settimo Sigillo, Idee in Movimento of Genoa, Giustizia Giusta, Associazione Miles 2.11, or Sardegna Skinheads or Lealtà Azione of Milan. The idea of this conference was to show the different "political and organizational realities" that operate in Italy, which served to each one to talk about their experiences and ideas and to contact each other and get ideas for the future.

It was time to eat and went to a nearby restaurant where Catalan comrades had booked a table, which looked like a wedding table as it had so many Spanish, and there we tasted pizzas and filettos served by a pretty waitress.

On leaving the restaurant we find more Spanish and after talking with them, we went to find a shadow on the lawn to try to nap or at least stand in a cool place, like the good manners stand, an idea that had more people, and who was not laying under a shade was in the water, even only wearing underwear. Then happened one of the strangest stories of the festival, a long-haired guy appeared with a red shirt of Che Guevara, walking his dog and his father (the father of the guy). We do not know if it was a provocateur, a clueless, or a stupid, the fact is that walking along the park he came until the zone that restricted the camping area, arrived near the fence and then turned around, but he was there for a long time. Some members of the security of VFS came to see what was happening but nothing happened. As you can expect a group of Spanish took the opportunity to be photographed together with this curious character, to the outrage of a small group of Polish who watched the scene. After a while he went out quietly from



the same place he had come, but certainly he received a good scolding from his father for endangering their safety



About 3 pm started the second conference scheduled, whose title was "Europe defeated"?. Attended by Argo Fedrigo, of the Comitato di liberazione monetaria, Mario Consoli of L'uomo libero, Adriano Tilgher veteran activist and currently in the political party La Destra, the engineer Antonio Venier, author of "Il disastro di una nazione", the Edizioni di Ar of, Ninoslav Krstic on behalf of the Serbian nationalists, and was also planned intervention EU MEP Mario Borghesio of the 'Lega Nord' party which eventually could not intervene.

The announced intervention of Mario Borghesio generated some controversy in the press, mostly because recently he had been sanctioned by the Lega Nord for his statements about the 'Slaughter of Oslo', and was invited because of his anti-globalization positions and his very militant speech; and probably due to the controversy that could generate his participation in an event of the VFS he decided to excuse his absence arguing a question of priorities as he had a conference in Nice.

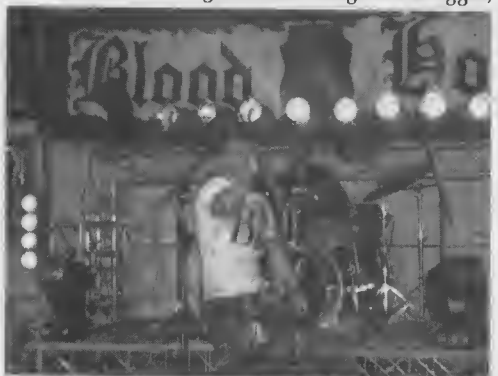
It was 6 pm and then we went to the stage to see the first performance by Stigger that during half hour went through the most popular songs from Skrewdriver, in acoustic format.

Next came a legendary Italian band, ADL 122, we had never seen them live and we were curious to see if they had the same energy on stage than in their disks, and yes they had it!, there was his singer Maurizio with some new components like a veteran guitarist of Malnatt, reviewing his classic songs "Fuorilegge", "I Ragazzi Sono Colpevoli" o "Tony era uno skin" which were well received by the public.

After them came the Germans Blutzeugen, with all his countrymen present in to avoid missing the action. His style is a mixture of typical Teutonic RAC, hardcore and metal. The singer seemed a small guy but had a great voice stream. It is a good band, but I prefer others, although others members of the expedition liked it very much.

The next band to act was the Romans 'The 4 Aces', we suspected that they would have a sound good and so was. They had very young components and a similar style to the band 'Timebombs', not in vain they share some components with that band. They played songs of their mini-cd entitled 'Semo Mejo N'Or' like 'Contro Tutti', 'La Voce del Silenzio', 'Oggi Come Ieri' or 'The 4 Aces', and other songs of their new cd that is expected to be out next winter like 'La Nostra Gioventù', and a cover of 'Tomorrow Belongs to me' of Skrewdriver'. Some of them collaborate with the organization Skins 4 Skins and were dealing the stall of that organization of support to prisoners.

It was time for the British band 'Blackout', whose singer had gone through several groups as a guitarist, including Violent Storm and Brutal Attack, but we only heard the latest songs of them as we left for



having dinner and hydrate.

Another highly expected Italian band was the one taking over in the stage, Legittima Offesa with Gigi at the head, playing songs from previous albums and from their new album 'Spacca Tutto' as well as a covers like 'Rivolta' or 'Antisocial' of Skrewdriver, the latter sung by their rocker guitarist. Spanish fans were in front row again being felt.

The only Spanish band of the festival, Brigada 1238, were the next to act, being not very well known in other countries part of the crowd went to dinner, and a few Spanish compatriots devoted themselves to make childish. They played songs from their two albums like "See you in Valhalla", "Greatness and Glory" or "Reconquest" to the delight of the Spanish who were in the big top. As we already mentioned like it happened to other groups of the evening, the problem was that they could only play for 40 - 45 minutes, which sometimes fell short, especially with the Brigada 1238 that due to the guitar solos that include their songs they do not usually drop below 4 minutes.

It was already 10:30 pm and it was the turn of the Germans 'Faustrecht', and the big crowds returned to the big top. They gave proof of their knowledge up in the stage and their experience, performing songs from their new album and from their extensive discography, and also some covers of Skrewdriver, and of course, Rivolta (Revolt) in several languages. They dedicated a song to the Spanish comrades, with flags on stage included, for joy of the Spanish who were present there some of which were grouped on the front line throughout all their performance waving their Spanish flags.

Then, another veteran band, the band from Milan 'Malnatt', whose show we could not see entire the last 20-N gig in Madrid because of some unruly kids. As always in their concerts they started with the music of Enio Morricone (idea borrowed from Metallica) to then discharge "Mi sunt un Malnatt" and other of his best known songs like 'Camicia Nera', 'Resistenza Bianca', or 'Senza pietà'. With the bass and guitars they have 4 chords instruments something that gives a very powerful sound to the group, especially when some of them already have seniority and experience on the stage. On several occasions the singer stood leaning against the fence and a small metal bar to be closer to the group of 'hardcore fans' from Milan who were in the front row singing their songs.



Before the act of the last band, Giordano, the President of VFS addressed some words to the public thanking them for their presence and taking stock of what had been this year's Ritorno Camelot, remembering also the members of B & H Spain, whose banner presided over the stage from early afternoon replacing the VFS banner, to show solidarity and support against the repression suffered from the system.

After that, began the performance of Gesta Bellica, a band that in the 2006 edition announced their departure from the stages with tis words: "We debuted in a Ritorno Camelot and we said goodbye in another one", but later returned with a new singer, being one of the bands more closely linked to this festival, a proof of that is the song included on his new album, appeared shortly before the festival, titled "Io Ritorno to Camelot" (I return to Camelot) and whose catchy rhythm was appreciated by the public. In addition to songs from their new album they played some old songs like 'Gesta Bellica', 'Il Capitano', or "No pasarán", the latter one of the many during the festival dedicated to the Spanish present.

In the middle of the performance Giordano came back on stage to give a commemorative plaque to Castorina, guitarist of the band and the group's current alma mater, which incidentally was wearing a shirt of 'Freedom for Josue' (The Spanish soldier sentenced for defending himself from an antifa mob), and also a plaque to the other members of the group on the occasion of the 20-year history of Gesta Bellica and the 25 years of VFS. At the end of the show they tried to dedicate a cover of a song to a friend who was celebrating his birthday that day, but Castorina to got muddled up with the song and after several failed

attempts they decided to play again 'Io Ritorno a Camelot'. As the last song they played a cover of 'La rivoluzione è come il vento' of Intolleranza, a song that this time aroused not so much fervor in the audience as we have seen other times in Italy, perhaps because it was around 2 pm.

After the concert finished we went to the tents, and the persons of our expedition that still had strengths, as we mentioned earlier, talked with Michi of Faustrecht until 5 in the morning when we retire because the next day we had to travel to Trieste to follow our tourist route.

When we woke up half of the people had gone, and the rest was gathering the tents, so we left almost the last ones of the camping area, but not before saying goodbye to the Spanish, German and Italian comrades who were still there

Science says that a man grows until he is 25 years old and then enters in the stage of full maturity. And these first 25 years of VFS, celebrated with this year's Ritorno a Camelot, have confirmed this theory: we are in front of a mature reality, which has grown every year, and contrary to the assertions of biology, has all the ballots to grow even more, and Ritorno Camelot 2011 is an specific example of this. An example of an efficient organization that has managed not only to gather about 2.000 people but to manage the event during three consecutive days. The youths of VFS have honored the historic reputation of the organization, distinguished by their dedication and sacrifice during these three days and the days before and after the festival of assembly and disassembly of the stage and all the big tops and tents.

As a suggestion, having many people among those present who do not understand Italian, and therefore do not attend to the conferences, it could be good to organize in parallel some simple sports activities as a 5-soccer tournament or a competition of "rope pulling", which would serve to entertain the audience and increase the bonds of comradeship.

To end a curiosity, the 1<sup>st</sup> of October, just a month after Ritorno a Camelot, representatives of the Cultural Association Veneto Fronte Skinheads went back to Revine Lago to make a small financial contribution to the community, in his own words: "This is a symbolic gesture that we consider fair and a duty on our part against the gracious hospitality (which always distinguishes our land) that showed us the local population, despite the lies and scaremongering disseminated. Doing that we want that our meeting with cultural-political-musical-associative connotation can be transformed into a specific contribution to our countrymen, especially in these times of severe economic crisis we are experiencing. [...] We are not interested in the applause, the "patents of goodness" or certificates of acceptance of the "civil society" but to make a practical contribution to support structures and activities that help the healthy growth and formation of our youth."

Specifically, the grants were for a nursery school run by parents which accommodates 40 children, and the sport association "Associazione Sportiva Dilettantistica Tarzo-Revine".

In short, a great weekend sharing political activism, cultural, musical, and camaraderie, and organization and dedication enviable in a beautiful spot, and without any incidents.

Greetings to all Spanish comrades present, specially to Vallecas NR, Fanatic Comrade, 'Skins Canary Islands' and to the people we met along the way: Forza Nuova Milan, Casa Pound Verona, Signori Ciano and Gracia of Trieste, Antonio the Spanish singer, and the sniper of the COE.

*By Rac Of Spain - The Unknown Comrade*



# GLADIUS

**When and how was the band formed? How many members does it have? How long have you been in the movement?**

We started playing about 2 years ago, maybe a bit longer. Gladius has 4 members: Joe (voice), Kurvo (guitars and voice), Vito (choir) and Ariel (drums). We are all veterans in the local movement, for example, Joe has been in the Argentine skinhead movement for over 20 years now.

**You guys live in Buenos Aires. Is there anything important you would like to say to our readers about your city? Remember that most readers are European and don't know much about Buenos Aires/Argentina.**

Buenos Aires is a big, beautiful city, it has been called "the South American Paris". Nowadays, it's expensive to live here and it has its problems with drugs and immigration.

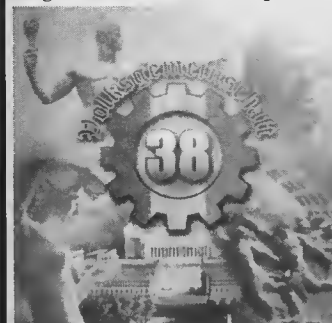
**How would you define your style?**

We define it as street Oi!

**In what language do you sing and what are your lyrics about?**

We sing in Spanish and our lyrics deal with the problems we find in our country. They also deal with the skinhead way of life, its fights and stories.

**How big is the momevent and how may Oi/RAC bands are there in Argentina? Some people here know bands like Nuremberg, Ultrasur and Muerte y Calaveras, but we know very little about the Argentine movement. Help us know a bit more please!**



Yes, the most well known bands are Ultra Sur, Nurember and Reacción 88, but its difficult for them to play, the system's oppression is too strong because these bands are the hallmark of a generation of skinheads. Unfortunately, there are not many new bands here, but Gladius is here and its aim is to take our message to the younger generations with a more National Revolutionary approach.

**Have you released any CD, demo or other merchandising articles? What are your short-term plans, any concert, CD, t-shirt...? Do you have a contact e-mail?**

So far, we have released a 5-song demo, including a Cock Sparrer cover. We are waiting for the answer of a German label to record our first CD! Our contact e-mail: gladius\_oi@hotmail.com and you can also find us in Facebook. A couple of months ago we played with the legendary Comando Suicida and it was a very successful gig.

**What bands have you shared the stage with and where? What bands would you like to play with?**

We have played together with Nurember, Acción Radical, Comando Suicida, Reacción 88 and some other bands that don't play anymore. We'd like to play with many bands, for example, Legittima Offesa, Ultima Frontiera, Superyob, Condemned 84...

**What does the band sound like when playing live? What show do you offer?**

We sound a bit faster and aggressive when we play live. We like it when the public participates in the show by singing our songs.

**Is it difficult for a RAC/ Oi band to play live in Argentina? How many people attend your concerts**

in average?

Yes, it is difficult because of the system's oppression. Anyway, we try to fight against this situation by presenting our musical proposal. We believe in protecting the public that attends our concerts. There were approximately 100 people in our last concert.

How do you see present situation of the movement in your country and at a worldwide level?

It's difficult in our country, just as it is in European countries like Germany. However, we believe that the tightest the noose around our necks is, the more our ideals resist!

What Italian bands do you know?

Many and good ones! Civico88, Ultima Frontera, Malnatt, Adl 122, Legittima Offesa, the legendary Gesta Bellica, among other good ones!

In your opinion, which are the best CDs of Oi/RAC bands ever? (from any country)?

uhhhh that's a difficult question. I think there are many extraordinary CDs!

Any Skrewdriver cd, one of the most revolutionary bands ever! Shock Troops, from Cock Sparrer and Last Act of Defiance from Bound For Glory, this band broke all musical barriers.

One or a few words about:

- The best Argentine beer?
- Who is the best player, Messi, Maradona or Ronaldo?
- The Malvinas islands belong to whom and why? :-)
- Undoubtedly, Quilmes Imperial.
- Maradona (World Champion in Mexico '86).
- The Malvinas Islands are Argentine! On the grounds of common sense and Geography. Argentina fought a war not only against England but also against the OTAN Zionist power. There is a lot of money at stake and for them it is still convenient to keep these second-class citizens called Kelpers...



What is your opinion about :

- Religion
- Soccer
- Skrewdriver
- NSBM
- Homer Simpson
- We respect all religions except for one hahaha.
- We really like soccer, we support River Plate and Tigre.
- The best rock band ever. Its music and lyrics established a turning point in the history of the movement.
- An alternative to RAC.
- jejeje he makes us laughing a lot, a real master!

Tell me any reason why Argentina will win the World Championship 2014 in Brazil. Are you planning to go to any match?

If Argentina wins the Brazil WC it will be because Sabella, the coach, assembled a team around the best player of the World nowadays, L. Messi.

If you got three wishes, what would they be?

Playing in Ritorno a Camelot one day, visit Germany and Spain and play live there!

Now you have the chance to ask me anything you want, send greetings, kisses, kicks... Thank you for the interview!

What is beer like in your country? ("We love Eichbaum beer!" "G.") Jajajaa. Greetings to all the readers of the fanzine and all the best for the skinheads and skingirls! Thanks to Harald, thank you for this interview to GLADIUS! Keep the faith skinhead! Vito.

Interview by Harald

## BlackShirtsRecords Hardcore Contest

### 27 September 2012 - Bolzano - Italy

Ribelli d'Industria, Drizzatorti, No Prisoner, Green Arrows, Blind Justice, Still Burnin' Youth; that was the line-up of the first BlackShirtsRecords Hardcore contest that took place the 27th of September in Bolzano (Italy).

A great full immersion of well and fast played HxC, lasted for 6 hours in a post industrial location that hosted guys from all over Europe in a non-stop pit.

**Black Shirts Records**  
Proudly Present:

**The First HC Contest in Camicia Nera**  
**Saturday 27 October 012**  
4 professional cameras  
Event's kick-off: 15.00  
6 hardcore bands  
Release show of the new Still Burnin' Youth's Masterpiece  
"BRUCIA ANCORA" Free copy will be given at the gig's entry  
Location North-East Italy INFO AT: blackshirtsrecords@gmail.com  
JOIN THE GIG AND BE PART OF THE  
**ITALIAN HARDCORE HISTORY**

The event was opened by the guest band, Ribelli d'Industria from Turin, that proposed songs from their last album "Diario di Guerra". As always open a so big event is a dirty work, but the guys know how to heat the people and the crowd answered beginning to move themselves under (and over) the stage.

The second was Drizzatorti from Viterbo: a fresh band with a great heritage: the frontman of them is the singer of Hate for Breakfast, one of the most powerfull HxC band of the Italian story.

Third "contender" was the first local band: No Prisoner.

The guys are one of the oldest band of the label; and their experience shined like gold under the sun; there are no second of rest in the performance, only HxC, grit and sweet.

After them jumped on stage the other "resident" band: Green Arrows.

This contest was an important test for the seasoned guys from Bolzano; that was the first time where the band presents a frontman. Even if until the concert before the singer was the

bassplayer; now he came out with the mic leaving the bass to a new member. For the new line-up it's a big change (there was no frontman from the first gig in 1999 until today) but it resulted a good choose that increased the stage presence.

The fifth band was Blind Justice from Rome.

The guys are young but they know how to follow the footsteps of the older one.... And they learned very good. The show is amazing and the apex came with "Marianna" their warhorse contained in their last album.

As headliner played Still Burnin' Youth from Genova, that presented in preview the songs of their new album "Brucia Ancora". The songs, like their show, are huge. One of the best works of this year (buy it, believe me).

The entire duration of the contest was enhanced from a continue movement of the crowd with mosh, wall of death, stage diving, crowd surfing, violent dancing and stage invasions; in few words, everything that requires a perfect HxC gig.

Reassuring: 6 hours of the best HxC bands circulating in Italy, an amazing organization, with good sounds, a good locations; one of the most interesting event of the season contained in a bigger project: the realization of a DVD showing the story of the Italian hardcore from the point of view of one of the best genre label, the BlackShirtsRecords.

In the hope to see the second edition the next year, catch the DVD and angry with yourselves if your were not there.....





# EGIDA AUREA

**Ave Diego, first of all thanks for your availability. You are a great italian artist involved from many year in the italian goth scene. You are from Genova, the city of singer-songwriter like De André. How this city and its historical artists influenced your music and your spirit?**

Genoa, its history and its music lay inside of me and they necessarily influence my song-writing too.

Among all projects to which I gave birth to, since I started my career as composer, Egida Aurea is the one in which the influences of my City, its art and culture are mostly decisive.

**Let's start with your projects. From Segno Del Comando to Egida Aurea. Please tell me which are the main reasons you started to make music. Which are your musical and cultural influences? It's only music? Or do you have concepts and ideas you want to spread through music?**

I decided to become a musician in the mid-eighties, in a period in which I was feeling the need to avoid the disorientation characterizing my generation in that time of loss of values which claimed many victims. As time goes by, I grew up thanks to an intensive study and I discovered the composition becoming aware that I could make my creative contribution to the recovery and preservation of Central-European and Italian important pages of culture.

This work of "cultural resistance" began with "Il Segno del Comando" and has come up to today in a continuous progress which pushed me to take care also of lyrics writing which are the direct result of my humble scholar analysis of metapolitic, history, psychology, social phenomenology and cultural anthropology. A reconstruction of the grid of my cultural and musical influences is far from being easy to be done as they are really various and articulate.

**Religions are really important in our world; our society says to be atheist, but in fact media talk about religions each day, people from all over the world try to find an identity in spirituality or in a religion and many political events, ideologies and way of thinking are ruled by religions; for ex. Weber and Sombart thought that capitalism is a consequence of Old Testament spirit and many philosophers think that Communism is a son of a catholic ideology and way of thinking, but without a transcendent god. Industrial scene too is always full of religious, esoteric and spiritual themes. Which is your idea of religion and spirituality? How do you see the religions today and which is your relationship with religion? Does spirituality influence your works? Could industrial music help people to find their own spiritual identities?**

I got a catholic education, but after years of inner battles and approaches to different kinds of worships and philosophies, I think I've reached a freedom condition which is to live a sort of "secular spiritualism" (please forgive this neologism!). This condition is different from the seeming contradiction in terms of both political and scientific doctrines that assume the features of secularized cults intended to survive to Christianity too, but its essence is less bizarre than it seems in appearance. It mainly consists in



achieving a condition, not unfamiliar to several philosophies, for which the identification of a transcendent God (as perception of a "totally other") is indeed source of waste of energy, power and ability of shaping reality; a "restraining" condition (in the psychodynamic meaning of the term) for many of the pains plaguing the human being, making him weak by draining part of his power.

Apart from that, after the first wave of the dissolute phenomenon commonly known as New Age movement, which has bombarded us with a whole series of spiritual fascinations, we're witnessing the expansion of a second wave in which reinterpretation of some esoteric cult (who remained behind at first), (pseudo)scientific-spiritual visions, new ufology and even neo-Christianity are alternating.

All this, waiting for a metaphysical mutation that occurs due to a philosophy able to catalyze the masses again. Spirituality not only influences, but forms the basis of my work! In conclusion, I think that Industrial represents a breaking phenomenon which carries provocations and contents that can be also helpful to an open mind ready to understand them, even if my stylistic approach is very different and aims to pursue the "spontaneous uprising of singing" which is a prerequisite of popular music and political song.

**I know you are interested also in geopolitics. Its a really important and main theme to understand the real problems of the modern world. What is your point of view? What do you think about Eurasian idea? Do you think that an Eurasian block could be an alternative to globalism and american/banks/Israel power?**

**Do you think it's better a block with a country-leader (for ex. actually could be Russia a leader in the Eurasian movement...in the past Rome, Germany or France tried to be leader of a united Europe)? Do you think spirituality is important in this fight?**

I agree with people that describe Italy as an occupied land, deprived of any national sovereignty as well as any freedom to perform its own natural geopolitical function. In fact it's same with all Europe, it has become an appendix of the "Western Bloc" under the thumb of U.S. Hegemony. The idea of Eurasian union could certainly be alternative to the current state of things, but it is a hypothesis that still feels too far to me. The role of a leading nation would consist in being a catalyst for other countries towards a supranational union that would be able to challenge the U.S. Domination. I think that currently Russia or China would be the only capable to take such a role. We have witnessed in recent decades that any spark of real opposition out of these countries has been slashed without hesitation. To answer the last part of your question, I have to say that I am firmly convinced that there is a bidirectional relationship that regulates war and spirituality.

**I love really too much the first Egida Aurea mini-cd "Storia di Una Rondine". He has a great martial and neofolk attitude. Which is the concept behind this cd?**

The EP "Storia di una Rondine" describes four moments of war taken from different historical periods, from Alexandrian Age to today urban wars.

**From your last work I loved too much the song "Odore di Benzina". Which is the concept behind this song? It was written with Vinz from the neofolk band Ballo Delle Castagne. Why did you work with him? How did this collaboration help your music and your art to grow up? Could you spend also some words about the whole cd? I would like to know especially why did you add so many prog-rock elements in your folk style?**

"Odore di Benzina" is a song dedicated to the "anni di piombo" and more precisely to certain events involving people who died because of arson attacks.



It is a small tribute to the Italian music of these times, that despite being influenced by American jazz-rock, developed its own originality and become an artistically unique and totally Italian phenomenon. The song is one of the first experiments that combines martial rhythms with Italian thriller soundtracks, and in the future we intend further explore this kind of alchemy.



I wrote it myself (I had initially made it for the Ballo delle Castagne, but it had been discarded) and Vinz has an excellent "acid note" with his Moog featuring. I have been collaborating with Vinz for years: in addition to his work as a musician, he is also the leader of HR!SPQR, the label that produces my work. The album Derive is a collection of nine songs, including one instrumental.

Each song has a story on its own, and each captures one of multiple facets of the metaphysical drift that comes as a consequence of the progressive "loss of direction" that has led us to present time.

The study to recover the characterizing traits of Genoese songwriting school add itself to

experimentation through which the preceding rhythmic, melodic and harmonic patterns, which are strongly acoustic, get contaminated with electric and acid sounds. As the research within the neofolk overused martial and military-like rhythms went dry, time has come for the recovery of memories and impressions from the moments of war that are closer to our people, namely those related to the historical period began in late 60s and ended in the '80s. This is why the prog-rock contamination have an important role, and maybe distinguish today Egida Aurea from the other projects of the scene.

About rock music, I think that it is a musical style borned from the american meltin pot, a way of life that destroyed many cultural identities. Which is your idea? How we can we fight against globalism and mondialism using a music that the "modern system" use to destroy cultural identities?

Rock music is definitely carrying a massive part of nihilism, in my opinion it has contributed many times to the seeding and spreading of "etats d'esprit" germs and masses' psychic contagion, which eventually do not stray away much from the entities that Paul of Tarsus called "Powers of the Air" (he was well aware of their influence on people's emotional substrate). Being myself fully "contaminated" by the rock culture broth my generation was born and bred in, I have often wondered if it would be possible to find some cultural and artistic choice, or behavior, that would protect one's soul from this gradual sliding towards the marshes of dissolution. In the end I also tried to almost entirely devote my work to the recovery of my cultural roots. Gradually, though, I noticed that the fight against any condition of "impoverishment" is way more subtle (here "impoverishment" means the slow drift towards an inner life that slowly gets poorer and pulls away from any moral sense or any higher discipline).

And what do you think about electronic, industrial and neofolk music like alternative to the



mainstream music? Neofolk helped to rediscover traditional and identity music. Do you think Industrial music could help to build a "new man", a new culture for a man that doesn't want a new global order?

I chose to join this artistic current (electronic, industrial, neofolk) just because I consider it a cultural avantgarde able to provide an alternative and active resistance to the mainstream music ruled by few elites that lead the world today. Beside this, I'm pretty conscious about the problems, dangers and risks that effect this scene and which produce every day anything but positive and encouraging results. If we stopped our analysis to the symbolic sphere evaluating only the effects of the dissolution of our inner lives we would risk to make a mistake during these years, I have seen many times people (artists, scholars and people of the scene) speaking about tradition, values and fighting the globalization. I saw them retrieve cultural heritage and iconography, refusing exotic contamination, presenting themselves at the end, fully aligned to the logic of individualism of the liberal civilization. The major challenge for all of us is to create a new man capable to find the "Dawn inside the Sunset", reaching a level of internal training that makes our soul less vulnerable to the action of the mental larvae we carry inside us. We must find at least part of our "Egemotikon" (ie, the inner sovereign) that make not possible to us to regress to low levels of thinking.

Besides Vinz, did you worked with other artists? Which one and how they influenced your style? Sometimes industrial music, but I think every kind of music, is not always so original. Many new projects are really similar to the first historical ones. Do you think that collaborations could help music to be more innovative and original? In the last years are also borned some new good projects and labels. Do you think they renovated the scene? Generally how do you see the scene now?



Except for my previous artistic militancy (the progressive rock and even before jazz), to the illustrious collaborations, and for a good reason, I preferred form a team of very competent and talented musicians. I let each of them carrying his style inside the band and the result of this experience is today rewarded with great satisfaction. For example Egida Aurea has gradually developed a sound that I would not have imagined at the beginning and this thanks to the influence of the great talented musicians I involved. I'm truly persuaded that such collaboration can be helpful if you accept the challenge of growing together and if you are committed to the final results. Last year were release some very interesting records that might bring new life to a scene that tends to asphyxiation or that too often develops self mutilating dynamics.

You can close like you want. Thanks again for your kindness and I wish you all the best in music and life!

I want to thank you and the whole staff of "The Stormer" for the hospitality in its pages. Congratulations for your artistic work with TSIDMZ and for your efforts in activating the synapses of a scene that is always pervaded by poisonous currents of an individualistic subdivision.

Interview by Ietsuo

